

THE RCM MAGAZINE



Volume
XXVI

1930

Number
2

THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXVI. No. 2

JUNE, 1930

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THE R.C.M MAGAZINE

VOLUME XXVI

No. 2

EDITORIAL

THIS is my "Swan Song," and unlike that of Schubert, it does portend a farewell. For with the greatest regret I am compelled to give up the post of Editor, as soon as this number is completed. For the sake of my *amour propre* I must say that this does not mean, in the language of the Universities, that I am being "sent down," but that increasing pressure of work compels me most unwillingly to resign a position which I have always regarded as a very honourable one and which I leave with the happiest of memories. Before making my departure, I would like to thank all the members of the Committee for their warm support during my five years of office, and not least Miss Winifred Bowden-Smith, who has taken such a large share of labour in compiling the "Royal Collegian Abroad" as well as doing the Secretarial work. And as to my successor, I am sure no one wishes him better luck than I do, whoever he may be.

This is my last opportunity to apologize for these odd Editorials of mine. I feel that they have been rather a bad defect in a Magazine which otherwise has some very strong points! Editorials were, I believe, always meant to be as impersonal as possible, and mine have been odd, because they never seem to have conformed with this idea. So I apologize now, once and for all, and can only say that not being built on classic lines myself, I found the personal vein the only natural one to adopt.

It is good that I can finish with a Magazine that includes not only that most welcome and appreciated of all contributions, the Director's Address, but articles of so varying a nature from home and abroad. Miss Grace Williams sends us a most interesting letter from Vienna, Mr. Albino a fascinating account of his impressions of Hungary; nearer home, we have Mr. Erlebach's illuminating account of College Opera, and—as Mr. Nicholson's light sketch "Calendars" proved such a success in our last number—Signor Tim da Pani has kept us lively with a very pretty little satire. Warmest thanks also go to those writers of "critiques" and of "College Notes," and of the "memoirs" that tell of such sad losses in our College life.

How much I hope that the MAGAZINE will appeal more and more to present Collegians! Certainly the number of readers in this sphere is increasing, and may the number continue to increase both here and everywhere as the years go on. And this is my last word—to quote the formula of a well-known City Company to which I belong—"May the R.C.M. MAGAZINE continue to flourish *root and branch*!"

R. GRAHAM CARRITT

DIRECTOR'S ADDRESS

MIDSUMMER TERM, 1930

IT is a solemn thought that in a few days' time I shall see you no more, at least for a considerable time, for I am going on my last long journey. You may think this a really good piece of news, and you may well look cheerful over it. But if it is a great relief to you, I cannot tell you what it is to me! I am going—setting my face towards the East, and by virtue of the odd things that happen in this physical world—continuing Eastwards, I arrive back from the West. This shows how true the Einstein Theory is, that there is no such thing as a straight line but that it bends back on itself, and if any of you go far enough you are bound to come back to the place you started from. (This, parenthetically, is true of our own affairs very often. We start on a definite course and after much labouring and journeying we find ourselves precisely where we were at the start.)

Why am I going? For many reasons. One should see the world before one dies, if only to know what one escapes in the next, and if only to find that the part of it in which we have happened to live is much the most delightful and desirable. To find out what becomes of the day gained going Eastward and lost going Westward. To find, when going round the world, whether you are going up or down hill the whole time. It is obvious you are doing one or the other if the earth is curved. If you have read a delightful short story of Stevenson's called "Will o' the Mill," you can remember how he wanted to know what was going on in the world, and where the rivers went to and what became of them, and why people disagreed with each other and fought each other, and what happened to ships when they sank out of sight on the horizon. And he never went because he could never get away from his mill until death came in his great *calèche* and carried Will off at last on his journeys; something of his mind possesses a good many of us. But one or two other reasons are strong in me. We have, and always have had, a large number of students who come from the Dominions. They are a fine body of people. They all speak enthusiastically of their home countries and so I thought I'd like to go and see whether what they say is true—that there is no place in the world like Australia, the same being said of New Zealand, Canada and India. In fact one student, to whom I mentioned that I was going "down under," said that as long as I was going to New Zealand I could give Australia a miss. I need hardly say from which country she comes. It is of course strange that so many of these Dominion Students want to stay on in this country rather than go back, but this, I imagine, is only because they feel they should not have all the good things of the earth at once. But it will be fun to see for oneself the

places, conditions, opportunities and talents of these great countries and discover why people ever leave it and still more why they seldom ever return to it. I am not going for pleasure as you probably think I am. Would anyone willingly cross the Equator at the hottest time of the year, although it may be very good practice? Would anyone exchange an English spring for a Tropical winter? But then I always wanted to see a shark cruising about in his own gentle way (so far I have only seen human ones), and to see a flying fish and an albatross at home, to see the Southern Cross and the Magellanic Cloud, and, maybe, to bring back to the College an Australian bear or a young kangaroo as an addition to our Ballet Class. Even all these interesting things would hardly prevail to make me leave you for so many weeks. But the call of the wild and the spirit of adventure are to be found in that strange and powerful influence in the lives of us all, The Associated Board of the Royal Academy of Music and the Royal College of Music, and it is this body which orders my going; under its auspices many of you came to this country, to the Academy or the College, to join in our life and work and to share in those exchanges of views and interests which are mutually effective. Under its guidance some Professors of both Institutions go yearly to the great Dominions and become acquainted at first hand with their music life and their splendid material and training. It is for the Board that I am going to desert the College, play truant and disappear from sight. But as the Board plays a very important part in the life of both the Academy and the College, I hope I may be serving the interests of this place and the Academy as well as your interests. If I have a jolly time, all the better for me. If not, it will serve me right for going at all.

The real difficulty of making a journey is the preparation for it. When you have once committed yourself to the keeping of a boat or a train and your body is lugged this way and that way without any trouble to yourself, all is well. But before you start—when you have to decide what to take and what to leave behind, what clothes you will require, not only for warmth and coolness, but for decorative purposes (a theory which as far as my own person is concerned gives me infinite trouble because of its supreme importance), and here I will make a confession. Try as I will, through a long life, I have never yet succeeded, so I am told, in being wholly and properly attired. To some, it comes by instinct; to some, by hard thinking; to others, by prayer and fasting; but to me, the desire being great and imperious, there is always a falling short in something which ruins the ensemble, gives pain to my children, and causes—were it really known—anguish of heart to me. It is not for want of trying. The difficulty lies in the assembling at the same moment from all the different sources just

those necessary colours and shapes and materials which make the body resplendent and give a spiritual glow to the mind. I have called on my reserve of patience and fortitude at exciting moments, more for the sake of an absconding stud or a 15-inch collar on a 16-inch shirt than for all the other sorrows and anxieties of life.

And when I go on a long journey I start my packing by going down on my hands and knees and reclaiming the many useful and interesting parts of my outfit which have eluded my grasp and have taken refuge in unreachable positions and in deep obscurity. But even all these disabilities I would gladly accept rather than have to carry about on my arm, or under it, or to be left on any convenient chair, or in the inside of a piano, or on the seat of a bus or the window sills of the College, bags, which have become a personal attachment to every young woman, and to older ones too, without which they can neither live normally nor have their being. I would rather have (and so would all men) twice as many pockets as Providence and rational garments demand than in the absence of any at all be obliged to carry a perpetual reminder of life's exactions in the form of a vanity bag or, shall we say, revelation trunk. Revelation in two senses, both for what it reveals and for what it conceals. The experienced traveller takes with him the minimum of baggage, no revelation cases, no saratoga trunks, just bare necessities stowed in the most convenient manner. To pack a bag is like the building of a house, you must lay the foundations securely and in such a way that you don't have to dig them up when you want to cure a draught, or stop a leak in the roof or lay a carpet. What shall we put in the bottom of the bag? We find by experience that many times it is the very thing we want most urgently just when we are ready to start, and disgorgement and eruption follow and chaos reigns, and our journey is started with quickened pulse and high temperature and we mislay our ticket, miss the train, lose our luggage and our peace of mind.

All of us who have had to learn our job and you who are learning it find just the same necessity and the same difficulty. We have to learn things in the right order and get them duly packed away at the bottom of the trunk in such a way that they are get-at-able at the right moment and that it doesn't need any earthquake to disinter them. Nowadays there are many things added to life and the business of living that are so convenient as to be considered essentials, and unless they are carefully selected are apt to make a clutter of boxes—bottles—bags—remedies—cold cures—satchets—polishes—salts—hot water-bottles—cold cream, when really all that is required is a sponge and a piece of yellow soap. So also in more serious things there are some of permanent importance upon which rests the whole success of life, and without a real grip on them no secure foundation can be laid.

There are also innumerable attractive things contingent and related to the big things which, kept in their relation, have an important and desirable significance, but if overweighted or taken in the wrong proportion, tend to put our working outfit out of gear. You can only carry a lot of stuff if it is properly and safely packed, a ship must be stowed properly, and knowledge acquired in this way lasts for life and is always handy. Things must be got into the right order and that can only be done by taking them in the right order. The moment you get things in the right order they become neater, more manageable, and more usable. There are people who, like magpies, enjoy the storing up of all kinds of bright little objects—things not of any use or value to them, but most jolly things to fuss about, which tend to distract the interest from the solider and more important things. There are some people who never go for a day's excursion without taking the frills and paraphernalia of an army corps. They never go on the river or into the country without taking with them a gramophone or a portable wireless wherewith to make the country hideous—to disturb their quieter neighbours and instruct them in the fatal habit of only being able to talk under the stimulus of a Woolworth record. The Recording Angel we were brought up to fear and reverence will soon be glad to change his name if things develop more on these lines. We all have to make up our minds each in his own job; what really matters is the "make-up"—what other things bear an important and proper relation to them—what things, though attractive and interesting, have no real relation to them and should only be indulged in when certainty in the main has been attained.

And so I ask you to think kindly of me when I begin to collect my things for the voyage, and to be assured that I shall follow as nearly as may be the views I have expressed and pack the minimum of luggage with the maximum of care. I promise you that so far as lies in me my appearance in the Antipodes shall be as nearly correct as my wardrobe and my limited knowledge of sartorial affairs will permit. And if I should fail in any particular of colour, cut, shape or material I will say that I am bringing with me the newest fashions from this old country and that if they look odd they have at least the authority of age. I take to those I have to visit the goodwill of you young musicians, and I shall hope to see the relations of some of our Dominion students. Work hard and enjoy life. Make sure of all that you do that it is worth doing and well done. Be kind to your professors. You expect a lot of the College and the College expects even more from you. Neither should be disappointed, nor will be.

OPERA

THERE is much in the preparation of opera that the average audience takes for granted. They will speak of certain outstanding voices or fine acting; they may criticise an over-loud orchestra. And this part, on which endless time and thought are spent, may be called roughly "production." If it is carelessly prepared no superlative singing or playing can save the opera, yet it is generally passed over in silence. It is in this department that the R.C.M. Opera is fortunate and we seldom come to these "shows" without being subconsciously grateful for the fitting "atmosphere" expressed by Mr. Procter-Gregg in Scenery, Mrs. Gotch in costumes, Mr. Hughes in lighting, and many others in various media.

Of the three entertainments last term, all were produced by our own people, though the one on 11th March was otherwise carried out by the Royal Manchester College of Music.

The English version of *Sister Angelica* is by Herbert Withers. March 31st was the first English performance of this opera though it has been heard at Covent Garden, in Italian.

VERDI'S "FALSTAFF"

It was through the Sir Ernest Palmer Opera Study Fund that this most welcome visit came about. What we saw and heard of one of our northern sister-institutions was wholly delightful. They sing well—Joseph Sutcliffe in the name-part has a splendid voice—they act as one unified body, and how accurate and sensitive is their orchestra under Mr. R. J. Forbes!

It has been said that when sung in English, so good is the translation that *Falstaff* sounds like an English Opera. Perhaps this is an overstatement, but at any rate the deft music illustrates every turn of events both trivial and gay, the resources of the composer compelling admiration by their number and variety.

Characters :

Sir John Falstaff ..	..	..	..	..	..	..	JOSEPH SUTCLIFFE
Fenton ..	..	..	..	..	..	..	WILFRED FIRTH
Ford ..	..	..	..	..	..	..	GRAHAME CLIFFORD
Dr. Caius ..	..	..	..	..	..	..	DAVID EDGE
Bardolph ..	..	..	..	..	..	..	BERNARD SNELL
Pistol ..	..	..	..	..	..	..	BEN. PULLEN
Mistress Ford ..	..	..	..	..	..	..	EVELYN DUKE
Anne ..	..	..	..	..	..	..	LILIAN AYRTON
Mistress Page ..	..	..	..	..	..	..	EDITH WINSTON
Dame Quickly ..	..	..	..	..	..	..	ALICE SMITH

Producer : MR. H. PROCTER-GREGG.

Conductor : MR. R. J. FORBES.

Leader of the Orchestra : Christian Orford.

Stage Managers { John Sterling.
Norman Keats.

Musical Assistant : Hilda Singleton.

Dresses arranged by Mrs. R. B. Gotch, Hon. R.C.M.

The Fairies' Dance in Act III arranged by Miss Madge Atkinson.

Children from Miss Madge Atkinson's School, Manchester,
and the Cone School, London.

VERDI'S "RIGOLETTO"

Of so different a humour is *Sister Angelica* that perhaps we should interpolate here a note on *Rigoletto*, an opera of mixed moods both boisterous and tragic. *Rigoletto* was given on February 5th and 7th with two casts. At least, many of the characters were different, though Grahame Clifford (*Rigoletto*) and Mary Midgley (*Giovanna*) among others, acted on both evenings.

Characters :

	5th February	7th February
The Duke of Mantua	BAMFIELD COOPER	MORGAN JONES
Rigoletto (his Court Jester) ..	GRAHAME CLIFFORD	GRAHAME CLIFFORD
Sparafucile (a Bravo)	THOMAS LLOYD	ALEXANDER HENDERSON
Count Monterone	GEORGE HANCOCK	GEORGE HANCOCK
Marullo	JACK GREENWOOD	JACK GREENWOOD
Borsa	HOWARD HEMMING	HOWARD HEMMING
Count Ceprano	JOHN GIBSON	JOHN GIBSON
An Usher	THOMAS LLOYD	THOMAS LLOYD
Gilda (<i>Rigoletto's</i> daughter) ..	MARJORIE WESTBURY	DOROTHY MILNES
Giovanna (her Nurse)	MARY MIDGLEY	MARY MIDGLEY
Maddalena (<i>Sparafucile's</i> Sister)	HILDA RICKARD	HILDA RICKARD
Countess Ceprano	ELIZABETH RYAN	PHYLLIS GODDEN
Pages	JOYCE MCGLASHAN	JOYCE MCGLASHAN
	ROSE GREENWAY	DORIS BANNER

Chorus of Knights :

Messrs. Greenwood, Henderson, Lloyd, Haigh, Sharwood, Grant,
Jones, Cooper, Aitkins, Heaps.

Guards :

Messrs. Kelly, Huson.

Ladies :

Misses Graham, Daniell, Payne, Wilson, Fox.

Ballet :

Misses Triggs, McGilchrist, Murray, Taylor, Van Langenberg, Toby,
Waddington, Penniford.

Produced by MR. CAIRNS JAMES, Hon. R.C.M.

The music of the opera has been prepared under the direction of
MR. H. GRUNEBaum, Hon. R.C.M.

Conductor : ERIC WARR.

Manager : MR. J. B. GORDON.

Stage Manager : W. Haigh, assisted by M. Haviland.

Dresses arranged by Mrs. Gotch, Hon. R.C.M.

Master Mechanist : M. Leslie.

Electrician : J. Hughes.

"SISTER ANGELICA"

The dark story of *Sister Angelica* has no relief, unless the subdued chatter of the novices or the trivial business of the *tourières* may be considered such. Dorothy Milne's treatment of the principal rôle was very remarkable; Meriel Green as the Princess was dignity and impenetrability itself. The music and scoring is full of interest. It is in Puccini's later style and shows, as well as experience, a more daring harmonic scheme than we are used to associating with him.

As this opera is of one-act length, scenes from "Don Giovanni" were used as "curtain raisers."

Friday, 28th March, 1930, 9 p.m.
and
Monday, 31st March, 1930, at 8 p.m.

Characters :

Sister Angelica	DOROTHY MILNES
The Princess	MERIEL GREEN
The Abbess	MARGARET McARTHUR
The Monitor	HILDA RICKARD
Mistress of Novices	ISABEL JEEVES
Sister Genevieve	MARJORIE WESTBURY
Sister Osmina	GRACE HOUSTON
Sister Dolcina	BLANCHE ALLEN
Nursing Sister	AINGELDA ESMONDE
The Tourières (Sisters who collect alms and food) ..	{ JOYCE MCGLASHAN ELISABETH AVELING DORIS BANNER
The Novices	{ MARGUERITE DORNAY DAPHNE LEANING EUGENIE WALMSLEY VERA GRIFFITH
Lay Sisters	{ KATHLEEN SLEIGH KATHLEEN TOBY
Sister Lucilla	BARBARA ALLEN
Doorkeeper	BETTY BYFIELD
The Madonna	WILFRED WITTY
A Child	

Chorus :

Phyllis Payne, Phyllis Godden, Rose Greenway, Cecilia Green, Marion Crabtree, Jane Vowles, Isabel Wardrop, Doreen Daniell, Edna Kingston, Inez M. Haddow, Eunice Meredith.

Scene :

A Convent Garden in Spain at the latter part of the Seventeenth Century.

Conductor : Mr. H. GRUNEBaum.

Musical Staff :

Geoffrey Corbett, James Verity, Albert Kennedy, Juanita Triggs, Muir Mathieson.
Organ : Virginia Du Plat-Taylor.

Wednesday, 2nd April, 1930, at 5 p.m.

Characters :

Sister Angelica	JANE VOWLES
The Princess	MERIEL GREEN
The Abbess	MARGARET McARTHUR

The Monitor	HILDA RICKARD
Mistress of Novices	ISABEL JEEVES
Sister Genevieve	CECILIA GREEN
Sister Osmina	GRACE HOUSTON
Sister Dolcina	BLANCHE ALLEN
Nursing Sister	EUNICE MEREDITH
The Tourières (Sisters who collect arms and food) ..	PHYLLIS GODDEN
	JOYCE MCGLASHAN
	DORIS BANNER
The Novices	MARGUERITE DORNAY
	DAPHNE LEANING
	EUGENIE WALMSLEY
Lay Sisters	ELISABETH AVELING
	KATHLEEN SLEIGH
Sister Lucilla	KATHLEEN TONY
Doorkeeper	BARBARA ALLEN
The Madonna	BETTY BYFIELD
A Child	WILFRED WITTY

Chorus :

Dorothy Milnes, Marjorie Westbury, Vera Griffith, Aingelda Esmonde, Phyllis Payne, Doreen Daniell, Edna Kingston, Rose Greenway, Marion Crabtree, Inez Haddow, Isobel Wardrop.

Conductor : MR. H. GRUNEBaum.

Pianoforte : ERIC WARR.

Musical Staff :

Geoffrey Corbett, James Verity, Albert Kennedy, Juanita Triggs, James Hobman.

Organ : Muir Mathieson.

For all performances :

Producer : MR. CAIRNS JAMES, Hon. R.C.M.

Manager : MR. J. B. GORDON, Hon. A.R.C.M.

Stage Manager : Marjorie Haviland.

Master Mechanist : M. Leslie.

Electrician : J. Hughes.

Dresses designed by Mrs. R. B. Gotch, Hon. R.C.M.

The Picture of the Madonna by Mr. Simpson Robinson.

Scenes from "DON GIOVANNI"

Monday, 31st March, 1930, at 8 p.m.

Characters :

Don Giovanni	THOMAS DANCE
Don Ottavio	HOWARD HEMMING
Leporello	JOHN GREENWOOD
Masetto	GEORGE HANCOCK
The Commandant	JOHN GIBSON
Donna Anna	JANE VOWLES
Donna Elvira	JOYCE MCGLASHAN
Zerlina	OLIVE EVERS

Peasants and Servants :

Marjorie Westbury, Kathleen Sleigh, Vera Griffith, Rose Greenway, Phyllis Payne,
Dan Jones, Clifford White, A. Bamfield Cooper.

Wednesday, 2nd April, 1930, at 5 p.m.

Characters :

Don Giovanni	THOMAS DANCE
Don Ottavio	HOWARD HEMMING
Leporello	JOHN GREENWOOD
Masetto	GEORGE HANCOCK
The Commandant	ALEX. HENDERSON
Donna Anna	ELIZABETH RYAN
Donna Elvira	DORIS BANNER
Zerlina	MARION CRABTREE

Peasants and Servants :

Marjorie Westbury, Kathleen Sleigh, Vera Griffith, Rose Greenway, Phyllis Payne, Isobel Wardrop.

Dan Jones, Clifford White, A. Bamfield Cooper, John Gibson.

Conductor : GEOFFREY CORBETT.

Dresses arranged by Mrs. R. B. Gotch, Hon. R.C.M.

THE R.C.M. PATRON'S FUND

The following programmes were performed during the Easter Term:—

7th FEBRUARY

FOR COMPOSERS AND EXECUTIVE ARTISTS

Orchestra : THE NEW SYMPHONY ORCHESTRA.

Conductor : MR. AYLMER BUESST, Hon. R.C.M.

CONCERTO for Pianoforte and Orchestra, in A major (K. 488) *Mozart*
 CONSTANCE SPENCER (Royal College of Music).

CONCERTINO for Pianoforte and Orchestra *Norman Demuth*
 (Royal College of Music)

WILLIAM GURNEY (Royal College of Music).

Conducted by THE COMPOSER

AIR *Inflammatum (Stabat Mater)* *Dvorak*
 ELSIE LEARNER (Guildhall School of Music).

CONCERTO for Pianoforte and Orchestra in C minor *F. Delius*
 DAPHNE SERRE (Guildhall School of Music).

Conductor : KENNETH BOURN (Guildhall School of Music).

7th MARCH

FOR COMPOSERS AND EXECUTIVE ARTISTS

Orchestra : THE LONDON SYMPHONY ORCHESTRA.

Conductor : DR. MALCOLM SARGENT, F.R.C.M.

CONCERTO for Pianoforte and Orchestra (in one movement) *William Lovelock*
 CATHERINE O'BRIEN

Conducted by THE COMPOSER.

ARIA *Ah! Perfido!* *Beethoven*
 GRACE REYNOLDS (Royal Academy of Music).

- CONCERTINO for Flute and Orchestra, Op. 107 *Chaminade*
 WILFRED G. SMITH (Royal Academy of Music).
- RECIT AND ARIA ... "Hear me ye winds and waves" *Handel*
(Julius Caesar and Scipio)
 JOHN MEIRON (Royal Academy of Music).
- CONCERTO for Pianoforte and Orchestra, in C minor (K. 491) *Mozart*
 JOYCE MCGOWN CLARK (Royal College of Music).
 Conductor: H. FOSTER CLARKE (Royal College of Music).

COLLEGE CONCERTS

WEDNESDAY, 12th FEBRUARY (Chamber)

- TRIO for Pianoforte and Strings, in C minor, Op. 101 *Brahms*
 PHILLIS M. MILLAR, MADGE DUGARDIE, A.R.C.M. (Grove Exhibitioner),
 JAMES WHITEHEAD (Scholar).
- HAUTOY SOLOS Three Rustic Miniatures *Mayer*
 (Unaccompanied)
 HAYDN LYONS (Scholarship Exhibitioner).
- PIANOFORTE SOLOS Histoires *Jacques Ibert*
 Française (Guitare pour piano)
 IRENE RICHARDS, A.R.C.M. (Scholar).
- SONGS }
 a. Twilight
 b. The Trees at Night
 c. Old Susan
 d. An Epitaph
 e. On May Morning
 KATE EVERE.
- VOLONCELLO SOLO Sonata in G minor *Eccles*
 PHYLIS GIBSON.
- SONATA for Piano and Clarinet, in E flat, Op. 120, No. 2 *Brahms*
 FLORA SHAW (Scholar), ELIZABETH MORISON.

Accompanists—GROFFREY T. CORBETT (Julian Clifford Scholar), EILLEN CASHMAN.

TUESDAY, 18th FEBRUARY (Second Orchestra)

- OVERTURE Fikato *Mosart*
 Conductor—LESLIE RUSSELL.
- CONCERTO for Pianoforte and Orchestra, in C major, Op. 15 *Beethoven*
 NAN PULVERMACHER (Pauer Exhibitioner).
 Conductors—WILFRID KRALEY, BERTSFORD VERITY, MUIR MATHISON.
- SCENE Credo (*Otello*) *Vardi*
 WILLIAM L. PARSONS (Scholar).
 Conductor—GROFFREY CORBETT.
- SYMPHONY No. 5, in E minor, "From the New World" *Dvorák*

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

FRIDAY, 21st FEBRUARY (First Orchestra)

- BURLESKE for Pianoforte and Orchestra *R. Strauss*
 FREDERICKA V. E. HARTNELL, A.R.C.M. (Scholar).
- SONG GROUP for Soprano and Orchestra, "In Green Ways" *Herbert Howells*
 a. Under the greenwood tree
 b. The Goat Paths
 c. Merry Margaret
 d. Wanderer's Night Song
 e. On the merry First of May
 ELIZABETH AVELING (Scholar).

- RHAPSODY for Clarinet and Orchestra *Debussy*
 WILFRID KEALEY (Scholar).
 SYMPHONY (Pathétique), No. 6, Op. 74, in B minor *Tchaikovsky*

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

TUESDAY, 25th FEBRUARY (Chamber)

- QUARTET for Strings in G major, Op. 54, No. 1 *Haydn*
 IRENE RICHARDS, A.R.C.M. (Scholar).
 VALERIE TUNBRIDGE, A.R.C.M. (Associated Board Exhibitioner).
 MAVIS RICHARDS, A.R.C.M., OLIVE RICHARDS, A.R.C.M. (Associated Board Exhibitioner).
 SONGS
 a. Povera Pellegrina } *Alessandro Scarlatti*
 b. Se Florindo e fedele
 MARGARET E. JACKSON.
 PIANOFORTE SOLO .. Variations and Fugue on a Theme by Handel, Op. 24 .. *Brahms*
 MARY W. NOBLE, A.R.C.M.
 VIOLONCELLO SOLO Ave Maria *Max Bruch*
 ROSEMARY COPPOCK (Associated Board Exhibitioner).
 SONGS
 a. The Fairy Lough *Stanford*
 b. The Fiddler of Dooney *T. F. Dunhill*
 HELEN F. CHALMERS (Exhibitioner).
 PIANOFORTE SOLOS
 a. Märchen, Op. 42, No. 2 *N. Medtner*
 b. The Windmill *Freda Swain*
 c. Merry-Andrew *John Ireland*
 ENA ROSS (Exhibitioner).
 FANTASY QUARTET for Strings, in D major *J. Friskin*
 WILLIAM A. G. HULSON (Scholar), JAMES W. B. VERLEY (Associated Board Exhibitioner).
 ERNEST C. BARR (Associated Board Exhibitioner).
 DAVID GREENBAUM (Director's Exhibitioner).

Accompanists—

GEOFFREY CORBETT (Julian Clifford Scholar), MUIR MATHIESON (Katharine F. Boulton Scholar).

WEDNESDAY, 12th MARCH (Chamber)

- QUARTET for Strings in B flat, No. 15 *Mozart*
 WILLIAM HULSON (Scholar), E. DORRIS WOODLAND (Associated Board Exhibitioner).
 MAVIS RICHARDS, A.R.C.M., OLIVE RICHARDS, A.R.C.M. (Associated Board Exhibitioner).
 ARIA
 Batti, batti (Don Giovanni) *Mozart*
 JOAN GILBERT (Associated Board Exhibitioner).
 PIANOFORTE SOLO Sonata in G minor, Op. 22 *N. Medtner*
 LEONARD VOKE, A.R.C.M.
 SONGS
 a. Verborgenheit *Wolf*
 b. Come, sing and dance *H. Howells*
 JANE VOWLES, A.R.C.M.
 VIOLONCELLO SOLO Suite No. 1, in G major *Bach*
 GLADYS CORLETT (Scholar).
 SONGS
 a. Immer leiser *Brahms*
 b. Cuttin' Rushes *Stanford*
 ELSIE EAGLESTONE (Scholarship Exhibitioner).
 VOCAL QUARTETS Gipsy Songs, Op. 103 *Brahms*
 MARGARET REES, A.R.C.M. (Grove Exhibitioner), HILDA RICKARD (Scholar).
 MORGAN JONES (Scholar), RODERICK LLOYD (Scholar).

Accompanists—

GEOFFREY T. CORBETT (Julian Clifford Scholar), CECIL BELCHER, A.R.C.M.
 JUANITA TRIGGS (Exhibitioner).

THURSDAY, 27th MARCH (Chamber)

- SONATA for Pianoforte and Violin, in E major, No. 3 *Bach*
 IRENE RICHARDS, A.R.C.M. (Scholar), NAN PULVERMACHER (Pauer Exhibitioner).
 AIR
 Süsser Trost, mein Jesus kömmt *Bach*
 With Flute Obligato and String Quartet Accompaniment
 MOLLY MOONEY (Associated Board Exhibitioner), WINFRED GASKELL (Scholar), Flute.
 VALERIE TUNBRIDGE, A.R.C.M. (Associated Board Exhibitioner).
 E. DORRIS WOODLAND (Associated Board Exhibitioner).
 LEILA ANDREWS, A.R.C.M., MURIEL KISTNER, A.R.C.M. (Exhibitioner).

- a.* INTERMEZZO }
a. THEME, VARIATIONS AND FINALE } *Lillian Harris*
 For Viola and Pianoforte (Exhibitioner)
VIOLET BROUGH, A.R.C.M. (Exhibitioner), LILLIAN HARRIS, A.R.C.M. (Exhibitioner).
- SONGS }
a. A Song of Freedom }
b. A Song of Battle } *Stanford*
 (with organ accompaniment)
MURIEL KISTNER, A.R.C.M. (Exhibitioner).
- PIANOFORTE SOLO .. Fantasia and Fugue, in G minor *Bach*
RUTH PASCO (Exhibitioner).
- QUARTET for Strings, in C major (K.465) *Mozart*
VALERIE TUNBRIDGE, A.R.C.M. (Associated Board Exhibitioner).
DORA HYDE, A.R.C.M. (Associated Board Exhibitioner), MAVIS RICHARDS, A.R.C.M.,
OLIVE RICHARDS, A.R.C.M. (Associated Board Exhibitioner).

Accompanist—WILLIAM J. TUBBS, A.R.C.M., F.R.C.O.

TUESDAY, 1st APRIL (Second Orchestra and Choral Class)

- A SONG BEFORE SUNRISE *F. Delius*
 Conductor—GEOFFREY CORBETT, A.R.C.M. (Julian Clifford Scholar).
- RECITATIVE AND AIR Abscheulicher! (*Fidelio*) *Beethoven*
ROSE G. GREENWAY (Scholarship Exhibitioner).
 Conductor—ALBERT H. KENNEDY, A.R.C.M.
- CONCERTO for Pianoforte and Orchestra, in G major *Beethoven*
KATHLEEN M. COLLINS, A.R.C.M. (Exhibitioner).
 Conductors—SIDNEY NEWMAN, RALPH W. NICHOLSON, A.R.C.M.
- A SEA SYMPHONY for Solos, Chorus and Orchestra *R. Vaughan-Williams*
 Soloists—MARGARET J. REES, A.R.C.M. (Grove Exhibitioner), GEORGE A. HANCOCK (Scholar).
 Conductor—MR. REGINALD JACQUES, M.A., B.MUS., A.R.C.M.

WEDNESDAY, 2nd APRIL (Chamber)

- SONATA for Horn and Pianoforte *Beethoven*
CYRIL GREGORY (Scholar), MILlicENT SILVER.
- SONGS }
a. A Fairy Town }
b. Whether I live } *Parry*
c. A girl to her glass }
ELEANOR M. TILLY, A.R.C.M. (Exhibitioner).
- PIANOFORTE SOLOS }
a. Prelude in G sharp minor, Op. 32 } *Rachmaninoff*
b. Prelude in E flat, Op. 23 }
c. Waldesrauschen } *Liszt*
PAMELA NORRIS (Exhibitioner).
- SONATA for Viola and Pianoforte *Helen Hunter*
VIOLET BROUGH, A.R.C.M. (Exhibitioner), IRENE KOHLER (Scholar),
 (Scholar)
- TRIO for Three Violoncellos *de la Tombelle*
SUSAN JONES, A.R.C.M. (Exhibitioner), PRISCILLA WORTHINGTON, A.R.C.M.,
MARY LANE-FOX.
- SONATA for Pianoforte and Violoncello, in E minor *Brahms*
DOROTHEA ASPINALL, A.R.C.M., JAMES WHITEHEAD (Scholar).

Accompanist—AUDREY GIRLING, A.R.C.M.

FRIDAY, 4th APRIL (First Orchestra)

- CONCERTO for Pianoforte and Orchestra, No. 2, in E major *F. D'Albert*
KATHLEEN M. WATKINS, A.R.C.M. (Heywood Lansdale Scholar).
- SCENE Jewel Song (*Faust*) *Gounod*
PHYLLIS M. EVENS, A.R.C.M. (Scholar).
- CONCERTO No. 3, for Pianoforte and Orchestra, in C major, Op. 26 *S. Prokofieff*
HELEN PERKIN, A.R.C.M. (Scholar).
- SYMPHONY No. 2, in D major *Beethoven*

Conductor—DR. MALCOLM SARGENT, F.R.C.M.

INFORMAL CONCERTS

There were four Informal Concerts during the Easter Term. Among the many works performed were Armstrong Gibbs's "Prelude," and John Ireland's "Ragamuffin" for Pianoforte; Armstrong Gibbs's Song "Silver," and John Ireland's "April and Bergomask" for Pianoforte, and Vaughan Williams's Song from "Hugh the Drover": "Here on my Throne"; W. H. Squire's "Tarantelle" for Violoncello; John Ireland's "The Holy Boy"; and Vaughan Williams's "Norfolk Rhapsody for Orchestra."

MIDDAY RECITALS

Recital (No. 32), Wednesday, 12th February, by Joyce McGown Clark, A.R.C.M. (Pianoforte). Programme: Daquin, Dandrieu, Scarlatti; Chromatic Fantasia and Fugue of Bach; Brahms and Debussy.

Recital (No. 33), Wednesday, 26th February, by John Mott, A.R.C.M. (Bass). Programme: *Airs* by J. S. Bach, *Songs* by Schubert, Schumann, Mendelssohn, Martin Shaw, R. Vaughan-Williams, Michael Head and M. Kennedy-Fraser. Accompanist: Cecil Belcher, A.R.C.M.

Recital (No. 34), Wednesday, 12th March, by Angus Morrison, Hon. A.R.C.M. (Pianoforte). Programme: Rhapsody in G minor; Variations on an original theme, Op. 21, No. 1: Intermezzo in A major and Capriccio in G minor of Brahms.

SPECIAL RECITAL

A Special Recital (No. 67) of Organ Music was given by Dr. Henry G. Ley, F.R.C.M., on Wednesday, 19th February, at 8-15 p.m. Programme: Prelude and Fugue in C minor (first performance), by R. Vaughan-Williams; *Larghetto*, by S. S. Wesley: Prelude, Fugue, and Variation, by César Franck; Fugue in A flat minor, by Brahms; Fantasia in G major, and Passacaglia, by J. S. Bach.

STUDENTS' EVENING RECITALS

Recital (No. 67), Wednesday, 5th March, by Remo Lauricella, Scholar (Violin), and Edna Wilson, A.R.C.M. (Soprano). Programme: Sonata for Pianoforte and Violin, No. 3 of Bach; Concerto in E minor by Pietro Nardini; Songs by Purcell, Handel, Arne, Thomas Brown (arr. L. Wilson), Quilter, Stanford, H. Howells, Armstrong Gibbs, Parry; Aria, "L'Amerò," of Mozart; "Berceuse" of G. Fauré; and Polonaise Brillante, No. 2 of H. Wieniawski. Accompanist: Sybilla Marshall, A.R.C.M.

Recital (No. 69), Wednesday, 19th March, by Thomas Dance. Programme: "Die Schöne Müllerin," by Schubert. Accompanist: Geoffrey Corbett, A.R.C.M.

Recital (No. 70), Wednesday, 26th March, by Cynthia Perrins, Exhibitioner (Soprano), assisted by Dorothea Aspinall, A.R.C.M. (Pianoforte), and Sylvia Spencer, Scholar (Hautboy Obbligato). Programme: Soprano Solos of J. S. Bach; Pianoforte Solos—Chorales of J. S. Bach, arr. Walter Rummel and Myra Hess; Songs of Purcell, Leveridge, Arne, J. Somers-Cocks, and Armstrong Gibbs; Intermezzi and Ballade in G minor of Brahms.

JUNIOR EXHIBITIONERS' CONCERT (No. 7) (Teachers' Training Course)

This took place on Monday, 24th March. The String Orchestra played pieces by Jean Petrowsky, Adam Carse, and Alec Rowley (arr. W. Dinn); and a performance was given of Gurlitt's Toy Symphony, with the following taking part: W. Reid, John Mobbs, Iris Wareham, Norman Lavington, Patricia Rickard,

Patricia Ing, W. Edney, L. Zafir, G. Goodwin, Miss Blunt, Miss Connell, Miss Hardley, Muriel Jones, Gladys Clark, and Miss Dinn. Pianoforte and Violin Solos were given by the following: Hilda Mercer, Vernon Bernard, Maureen Bertram, Leonard Burnett, Margaret Batchelor, Pearl Shephard, Joseph Sussman, Vera Horsford, William Hartnett, Betty Spare, Reginald Clarke, William Kirkpatrick, Joan Coombes, Betty Squire, Cecil Pearce, Lucy Clark, and Cyril Preedy.

CONCERT FOR SCHOOLCHILDREN

A Concert for Schoolchildren was given at Battersea Town Hall (by kind permission of the Borough Council who granted the free use of the Hall) on Tuesday, 25th March, at 3-30 p.m. This was arranged by the Royal College of Music, in co-operation with the Battersea Teachers and the Public Amenities Committee of the Battersea Borough Council. The Programme of Music was given by the Second Orchestra, Conductor Mr. Aylmer Buesst, Hon. R.C.M. Programme (with Introductory Talks by Mr. G. Kirkham Jones, M.B.E.): Overture, "Oberon" (Weber); Minuet, "Berenice" (Handel); Witches Ride, "Hansel and Gretel" (Humperdinck); Unison Song, "Jerusalem" (Poem—William Blake, Music—C. Hubert Parry); "Children's Overture" (Roger Quilter); "Danse Macabre" (Saint Saens); Flower Waltz, "Nutcracker Suite" (Tchaikovsky); and Overture, "Figaro" (Mozart).

THE R.C.M. UNION

ANNUAL "AT HOME"

THE Annual "At Home" will take place at College on Thursday evening, 26th June, at 8 o'clock. Members will be delighted to hear that, in response to special requests, Mr. Aveling has consented for this occasion to revive his play "Pass Marks," originally produced at the Union "At Home" in 1920.

ANNUAL GENERAL MEETING

The Annual General Meeting of the Union was held at College, in the Concert Hall, on Thursday afternoon, 23rd January. In the unavoidable absence of the President, the chair was taken by Mr. Aveling. Besides the usual business of Minutes, Report, Balance Sheet, and Loan Fund, the Hon. Officers were elected for the ensuing year, their personnel remaining the same save that Miss Edith Wolrige Gordon succeeded Mrs. Erlebach, who had resigned from the Assistant Hon. Secretaryship. To fill the seven vacancies in the Past Pupils Division of the General Committee the following persons were elected, viz.:—Mrs. Rupert Erlebach, Mr. Charles Souper, Miss Helena Watson; and re-elected, viz.:—Mr. Claude Aveling, Mr. Herbert Howells, Mr. Thornton Lofthouse, Mr. Bernard Shore. To fill the six vacancies in the Present Pupils Division of the General Committee the following were elected, viz.:—Miss Elisabeth Aveling, Miss Meriel Green, Miss Millicent Silver, Mr. Laurence Hudson, Mr. Ralph Nicholson, Mr. Beresford Verity.

After tea everyone adjourned to the Parry Theatre, where Professor J. S. Haldane gave a delightful scientific talk—he would not call it a lecture—on “The Physiology of Breathing,” and thrilled the audience by his account of experiments and adventures. The Union owes him much gratitude.

UNION DINNER

The Union Dinner took place at the College on Saturday evening, 15th February. This was a great event. For the first time in the history of the Union, its members dined in the Concert Hall, and the kindness of the Council and Director in granting permission for this was most deeply valued by all. The Hall looked most noble that evening. A high table and many small tables were arranged over the parquet floor, and the 150 members and their guests seemed extremely happy. The President, Sir Hugh Allen, was in the chair; Lady Allen, Mr. and Mrs. Macmillan, Sir Ernest Palmer, Mr. and Mrs. Aveling were also among those present. After dinner there were the toasts of the King and the R.C.M. Union, and then everyone turned to the good fun of a guessing competition, in which the gaps in a story—prepared by Mr. Aveling and Mr. Arthur Benjamin—had to be filled in by the names of musical quotations played on the piano by Mr. Benjamin. Mrs. Grêpe won the first prize, with nineteen “bull’s eyes” out of a possible twenty-four. The fun reached a climax when the President coolly claimed a highest possible score, but a scrutiny revealed that this outrageous claim was false and that he had had private access to the “key” beforehand. He was only saved from arrest by a majestic police official through the intervention of his fellow-diners. The competition was so popular that the story is printed below, by kind permission of Mr. Aveling.

That delightful artist, Helen Henschell, sang a group of songs at the piano, and finally everyone adjourned to the Parry Opera Theatre, where a short play called “Pages from our Magazine” was acted with immense zest by a cast who displayed brilliant gifts for comedy.

PROGRAMME—SATURDAY, 15th FEBRUARY

MUSIC—In the Concert Hall at about 9 o’clock.

I—PRIZE COMPETITION

Each blank represents a familiar composition, *e.g.*, the first is “Tom Bowling.” The tunes will be played over separately, not in their right order. When you recognise a tune, write it down in its proper place on this paper. No traps or pitfalls; specially designed for after-dinner brains.

No syndicates or collaboration allowed; let Conscience chasten Avarice!

Young *Tom Bowling*, known to his friends as *Sonny Boy*, was quite a *fine old English gentleman*; Miss *Daisy Bell* was just a *Painted doll*, whose natural complexion was really the colour of *oranges and lemons*. They both swore eternal love (this, I fear, was the usual *Two-part Invention*); and taking up Missionary work, they joined a *Pilgrim's Chorus*. Walking in a glade, *One fine day* in spring, during a peacefully *Silent noon*, they were admiring the *Flowers that bloom in the Spring*; she was just picking some *Tulips*, when a faint stir *Down in the forest* attracted their attention, and they came upon an *Unfinished* cottage, greeting it with cries of "*Hail, thou dwelling pure and lowly.*" "Let us make this our new Mission House," said she. "Impossible," replied the man, "it belongs to *Sylvia (Delibes' Ballet).*" "*Who is Sylvia?*" asked the maiden suspiciously. He answered, "A wealthy girl I've got my eye on, with money in *the banks of Loch Lomond.*" "Then," cried the girl, "all is over between you and me; *Good-bye!*" And, stopping every motor and *Annie Laurie* that came along, she kept on throwing him under the wheels. Then she proceeded to collect the pieces, and *packed them up in an old kit-bag*. She took the parcel to her *Home, sweet home*, made a big fire (*Feuerzauber*), and heaped the remains on it, saying, "He is happier burnt than eaten, and anyhow this helps to *keep the home fires burning.*"

II — SONGS AT THE PIANO: MISS HELEN HENSCHEL

PLAY—In the Patti Opera Theatre.

"PAGES FROM OUR MAGAZINE"

A Glimpse of Life in Two Throbs, by MARGARET DREW.

Characters:

Lizzie	...	...	...	...	...	BETTY JACKSON
Sir Bellamy Bullion Bluffem	...	...	...	...	...	JACK GREENWOOD
Herbert Melville	...	...	...	...	...	HOWARD HEMMING
Meadowsweet	...	...	...	...	...	MARGARET McARTHUR
Zorah	...	...	...	...	...	ELISABETH AVELING
Georgie	...	...	...	...	...	COLUMB KELLY

The Scenes: 1.—A Room in Sir Bellamy Bluffem's Town House.

2.—A Room in Herbert Melville's House.

At the Piano: MUIR MATHIESON.

Noises Off: GEORGE HANCOCK.

Producer: THOMAS DANCE.

Stage Manager: MARJORIE HAVILAND.

UNION BADGE AND COLOURS

Badges, ties, and blazers in the Union colours of Royal blue and gold can be obtained during Term by post or by personal application in the Union Office (Room 69A) on Tuesday and Friday

afternoons, between 3 and 5 p.m.; also on Wednesday mornings between 11 and 1. The charges are:—

Blazer, in blue flannel, bound with gold colour ribbon, 29/6.

Embroidered pocket badge in flannel and silk, 2/-, or by post 2/3.

Silk neck-tie, 4/-, or by post 4/3.

Metal badge, in silver gilt—

(a) Pendant	} 3/6 each, post 3d. extra.
(b) Brooch	
(c) Tie pin	

MARION M. SCOTT, *Hon. Secretary.*

SOME IMPRESSIONS OF THE HUNGARIAN COUNTRYSIDE

THERE is a little town, famous for its hot mud springs, situated in a wide valley and on a broad, swiftly-flowing river. It is within a hundred miles of both Vienna and Budapest and, although belonging to what is now known as Czechoslovakia, still keeps much of its Hungarian character. The valley is several miles wide and perfectly flat with forest-clad mountains either side frequently showing the remains of romantic castles. The river, owing to entire lack of control, divides into amazing complexity, forming both innumerable islands and creeks, leaving the whitest of sand and richest of mud in great quantities when the flood water subsides. It flows, even when at its lowest, with great rapidity and primitive rafts carrying timber, a man either end skilfully managing an oar in the manner of a rudder, float down right through the country. The water is of a rich brown, and when its colouring is intensified by the reflection of a storm cloud, makes a magnificent contrast with the bright green foliage and angry sky. Viewed from a height, with a threatening thunderstorm and the rising steam from the springs under the river, the scene is one of rare beauty.

There are many groups of trees and little woods, differing from the English ones in that they have no undergrowth or encircling hedges. They consist almost entirely of willow, acacia and poplar. The poplar is of a very large and fine variety, rarely seen in England, being something similar in shape, and as noble as, the elm. During the early summer it sheds its cotton-like seed pods in such profusion as to resemble a snowstorm, blowing into open windows and covering floors, tables and chairs in every habitation near. As spring comes suddenly and rather fiercely, the blossoming period is short and rapid. Lilac, which is very luxurious and much used as a hedge for the railway, lasts about a week, followed by the acacia, which scents the air everywhere with its perfume, but is only at its best for a few

days. Then the wild rose colours the hedges, with its flowers, of a size and perfection of a garden rose, quickly followed by the elder blossom; and still it is early in June. The crops are grown in long, narrow strips, so that the landscape is a series of ribbons of varying yellows and greens. Sometimes a score or two of women in coloured clothes and white head coverings are seen stretched across a patch, working the soil. When the corn is cut it is stacked close together in one line; the rest of the patch is ploughed, leaving the corn to dry on a kind of island of stubble. Hedges being rather uncommon, the herds of cows and goats and flocks of geese, of which there are endless numbers, roam about in the woods and wherever there is grass until they are driven home in the evening by their owners.

As is to be expected in a countryside so full of variety, bird and insect life is very rich. The nightingale's song is heard from all directions and the sound of the croaking frogs at night is so intense as sometimes to make it almost impossible to hear the bird. The golden oriel, a beautiful bird of a bright yellow colour, sings notes which are so true to our scale and uttered with such precision as to strike amazement at first to the listener. The unusual tameness of the birds is very striking, some of the shier ones being unperturbed even if watched at close quarters, which seems to show that there is little or no destruction of bird life.

The villages consist entirely of one-storey cottages, often of a bright blue colour with a green base, and painted with crude floral designs. Pigs and cattle occupy one end while the family inhabits the other. Walnut trees are planted in every available space and often in avenues along the roads. The wells are a great feature in the village landscape. A long wooden beam, roughly hewn is supported on a forked post. The bucket is fixed to a pole attached to the beam which is pushed down into the well to be filled and is then allowed to rise by means of the weight at the other end of the beam. The mighty sweep of this movement, when seen at a distance, suggests the revolving sails of a windmill.

On Sundays and holidays the peasants are seen in all their rich costumes and the sea of white head coverings of the women in church surrounded by coloured banners and walls makes a beautiful picture. They are at their best in an outdoor procession which, with the singing of several hundred powerful voices and the ringing of bells of all sizes, brings up visions of Boris Goudonov. In church two very patriarchal-looking old peasants were chanting some litany in which each sentence was repeated by the people. The striking feature was the perfect ensemble of the two men who, in spite of the congregation, which, like all congregations, dragged terribly, always began and finished in complete unanimity, never losing pitch or

rhythm. As the people come out of church, all carrying large prayer books under their arms, going their several ways home, in brightly coloured costumes, many of the men courteously lifting their hats to the stranger and some even shaking hands, one realises that this is, so far, an unspoilt part of Europe. The love of flowers is a marked characteristic of the people, the men especially, always seem to be carrying some and great use is made of them in religious festivals, the floors of the churches being strewn with blossoms.

On a Sunday afternoon the air is full of the sounds of bells, of people shouting and singing and of gipsy bands playing in outdoor cafes. The bagpipes are also heard in the mountains, played by the shepherds, but they are a smaller variety than the Scottish pipes. The gipsy band is essentially a tea garden or dance band and, if a good one, has considerable charm. A small one will consist of one or two violins, a double bass, which is always very much in evidence and the cimbalom, which is peculiar to Hungary and gives the distinctive character. The 'cello is not always included. They seem to start by extemporising, apparently using very conventional phrases, sometimes rather in the nature of a recitative. This will go on for as much as ten minutes sometimes before suddenly breaking into a dance, and if the leader feels so disposed, he will return to more extemporising and another dance. It is said that should the leader, who is always a man of moods, be upset by one of his players, he will have his revenge by making them play for two or three hours without stopping. Certainly an hour without a break is not uncommon. Should a guest make a request for a certain tune the leader will oblige immediately, advancing and resting the scroll of his fiddle on his shoulder and playing into his ear, the other players taking up the tune without any hesitation. This is their great point. Most of them are unable to read music, the leader generally being the only one who has had any study.

Hungary is a land of contrasts. Budapest, a little reminiscent of Edinburgh with its rocky hills crowned by a fortress and palace, has almost noiseless trams and what must be the cleanest, most silent and up-to-date underground railway in any city. Wireless is no longer a novelty or luxury on trains. Passengers in third-class carriages take their earphones, done up in paper bags, from the attendants as a matter of course. There is a hospital situated in the midst of an acacia forest on the outskirts of a town near the Roumanian frontier, with magnificently laid-out grounds and modern buildings which, according to an American doctor visiting there, for modern equipment could not be surpassed anywhere in Europe. But that town has hardly any of the amenities of modern civilisation, the streets and houses looking almost oriental.

Travelling through the country by rail gives a good impression of the vastness of its agriculture. Fields of maize, sometimes taking several minutes for the train to pass, alternate with vineyards and woods of acacia trees, grown for the excellence of their honey. The journey continues so for more than a hundred miles, with never a hill and only a few little market towns until a tiny station of the name of Nagyhortobagy, in the Great Hungarian Plain, is reached. The horizon now is a straight line, straight as the sea with nothing to break it but an occasional clump of trees and the great beams of the wells ever receding until they are the merest speck. It is not hot enough to produce the mirage known as the *fata morgana*, but the few distant objects become much distorted as one moves about. The air is full of the song of larks and myriads of grasshoppers rise at every footstep along the grey-green grass. After a time the eye becomes conscious of the tiniest specks on the horizon, which seem to get bigger and be in motion till it is realised they are herds of horses and cattle coming for water, driven by herdsmen clothed in wonderfully embroidered cloaks and black hats with broad, upturned brims.

A patch of black smoke far beyond the horizon denotes the returning train and compels one reluctantly to leave this most characteristic part of Hungary, famous for its horse breeding.

A solitary youth, walking many weary miles along a straight and treeless road, sings one of his native traditional songs with such simplicity and ardour that one is compelled to listen until the strains borne upon the breeze can no longer be heard. Surely only thus can the real meaning of a folk-song be understood.

HARRY H. ALBINO.

THE ROYAL COLLEGIAN ABROAD

LONDON

On 30th December, 1929, 25th February, 1930, and on 4th April, Mr. Henry Bronkhurst assisted in recitals at B.B.C. (2LO); on 7th January the Bronkhurst Trio played at the Conway Hall for the Guild of Singers and Players; on 24th January Mr. Bronkhurst gave joint recitals with Miss Marie Wilson at the Friends' Meeting House, Euston Road, on 1st March at the Central Hall, Westminster, and at Battersea Grammar School on 17th March, assisted at the latter by Miss Anne Wolfe and Mr. Edward Robinson.

On 28th January there was a Herbert Howells evening at B.B.C. (5GB), Mr. Bronkhurst with the Marie Wilson Quartet; the programme included String Quartet, *Elégie* for violin and piano (first performance), piano quartet, piano solos and a group of clavichord pieces played by the composer.

On 25th February, at the King Cole club, the Marie Wilson Quartet and Mr. Bronkhurst gave a concert, and on 24th March at the Conway Hall they assisted at a recital of chamber music by Kenneth Leech.

The Incorporated Society of Musicians held meetings on the following dates: 11th January, Lecturer: Dr. George Dyson; 8th March, Lecturer: Sir H. Walford Davies; 12th April, Lecturer: Mr. Basil Allchin.

On 15th January at the Wigmore Hall, the Spencer Dyke Quartet, of which Mr. Bernard Shore is a member, played quartets by Mozart, Beethoven and Debussy.

On 24th January, at Leighton House, a song recital was given by Miss Margaret Bissett, assisted by Mr. Ivor James and Mr. Harry Stubbs. The programme included songs by Bach, Schubert, and Brahms, and amongst modern composers Herbert Howells and Arthur Benjamin.

On January 25th Miss Kathleen Long with Miss Orrea Pernel gave a Sonata recital at the Grottrian Hall. Programme: Bach F minor, Bax No. 3, Mozart E flat K.380, and "In the Garden of Lindaraja," by Nin.

During February and March the Kutcher String Quartet, of which Mr. Pierre Tas is a member, gave four subscription concerts at the American Women's Club, assisted on 25th February by Mr. Léon Goossens.

On 8th February, at the Payling Subscription Concerts at the Queen's Hall, Miss Doreen Clark played organ soli (Fugue in G minor, Dupré; Air by Wesley, and Prelude and Fugue on Bach by Liszt) and pianoforte soli by Chopin, Dohnányi and Pick-Mangiagalli.

On 12th February, at the Æolian Hall, Mr. Thomas McGuire conducted an orchestral concert which included symphonies by Schubert, B flat, No. 5, and Mozart, G minor, No. 40.

On 15th February Mr. R. G. Carritt gave an informal lecture-recital at the Working Men's College, Crowndale Road, N. The subject was "Contemporary Spanish Music" and the lecturer illustrated it with a programme of Granados, Albeniz and M. de Falla.

On 25th February Miss Thelma Reiss-Smith gave a violoncello recital, assisted by Miss Joan Black, at No. 11, Chelsea Embankment, by kind permission of Mr. Adrian Boulton. The programme consisted of sonatas by Sammartini and Delius, Bach Suite in C major and works by Ravel and de Falla.

On 27th February, at the Albert Hall, Mr. Keith Falkner took part in the Bach Mass in B minor with the Royal Choral Society, conducted by Dr. Malcolm Sargent; on 28th February, at the Queen's Hall, he sang the title role in Handel's "Solomon" with the National Chorus, for B.B.C., and on 14th March at the Kensington Music Club Mr. Falkner sang the Schumann Dichterliebe, with Dr. Emily Daymond at the piano, also songs by Duparc, Hôte and Saint-Saens, and several Folksongs. The English Ensemble, of which Miss Rebecca Clarke is a member, played Beethoven Trio in G and Dohnányi Trios.

On 1st March, at the Grottrian Hall, Mr. Cornelius Fisher gave a pianoforte recital, which included works by Mozart, Beethoven, Brahms, Raff and Chopin.

On 7th March, Mr. Frank Bridge conducted the B.B.C. Symphony Orchestra at the Queen's Hall, when the programme was Concerto Grosso by Handel, concerto in A minor for violin, violoncello and orchestra by Brahms, Bolero by Ravel and Schubert's Symphony No. 7 in C major.

On 12th March, at the Grottrian Hall, Mr. Lloyd Powell gave a pianoforte recital when he played works by Bach, Chopin, Debussy, Scriabin, Medtner, Grieg, Liszt and Herbert Howells.

On 14th March Miss Dorothea Webb gave a song recital at the Grottrian Hall, when her programme included songs by Bach, Schubert, Schumann, Hugo Wolf, Brahms, Medtner, Grieg, Bruneau, Ravel, Debussy, John Ireland, Parry, Vaughan Williams, Herbert Howells, Rebecca Clarke and Stanford.

On 14th March, at the Æolian Hall, Miss Nancy Reed gave a pianoforte recital, when she played works by Schumann, Brahms, Palmgren, Ireland and Chopin.

On 25th March, at the Æolian Hall, Miss Joyce McGowan Clark gave a pianoforte recital, including works by Haydn, Bach, Beethoven, Brahms and Debussy in her programme.

On 28th March, at the Wigmore Hall, Miss Amy Seymour Whinyates, assisted

by Mr. V. Ernst Wolff, gave a violin and pianoforte recital. Sonatas by Bach, Mozart and Busoni were given.

On 3rd April, at the Royal Philharmonic Society's Concert at the Queen's Hall, a new work, a concerto for two violins (Miss Jelly D'Aranyi and Mme. Adila Fachiri) and orchestra by Gustav Holst, was performed. Mr. Holst received the gold medal of the Society at the end of the performance.

On 8th April, at the Kingsway Hall, the City of London Choral Union gave a choral and orchestral concert conducted by Dr. Harold Darke. Leader of orchestra: Mr. W. H. Reed. "A Sea Symphony," by Vaughan Williams, was given, also the first performance in London was given of "La Belle Dame Sans Merci," by Armstrong Gibbs. Soloists: Miss Margaret Rees and Mr. Leyland White.

On 15th April, at the Musical Association's Meeting at Central Hall, Westminster, Miss Marion Scott read a paper on "Paul Hindemith: His Music and its Characteristics."

PROVINCIAL

On 12th December, 1929, two violoncello recitals were given in the afternoon and evening at the King's Head Theatre, Horsham, by Miss Thelma Reiss-Smith, assisted by Miss Joan Black.

On 2nd January, 1930, at the Lea Cliffs Hall, Folkestone, Mr. Bronkhurst played César Franck's Variations for piano and orchestra, conducted by Eldridge Newman; on 28th February, at the Oxford Ladies' Music Club, Mr. Bronkhurst and the Marie Wilson Quartet played works by Delius, Brahms and Dvorak; on 6th March, Mr. Bronkhurst and Miss Marie Wilson gave a joint recital at Wycliffe College, Stonehouse, Glos, when they played sonatas by Bach and Grieg, violin solos by Mozart, Stanford and de Falla and piano solos by Brahms, Chopin and Albeniz.

On 16th January, Mr. R. G. Carritt, assisted by Miss Frances Allsom, gave a lecture recital to the Cork Literary and Scientific Society, Irish Free State. The subject was "Some contemporary music in France, Germany and Britain." Miss Allsom gave three groups of songs, which included works by Debussy, A. Fleischmann, Strauss, Vaughan Williams, Bax and Amherst Webber, and Mr. Carritt played some piano works of Ravel and Poulenc. On 12th March, Mr. R. G. Carritt adjudicated at the Redhill-Reigate Musical Festival. The music had been chosen to illustrate the evolution of choral music in England from "Sumer is i-cumen in." Mr. Carritt gave a lecture on this subject the following Wednesday which was illustrated by the winning choirs.

On 30th January at the Pavilion, Bournemouth, at the symphony concert, Mr. Norman Demuth conducted his Prelude to "The Poisoned Kiss" and among the other items was Suite "The Sea," by Frank Bridge; on 5th February Mr. Norman Demuth was the conductor of a choral and orchestral concert given by the Arundel Choral Society in Baron's Hall, Arundel Castle, when the programme included "Phauidrig Crohoore," by Stanford, a concerto by Holbrooke, played by Cyril Smith, "White Peacocks," by T. F. Dunhill, and Choral Hymns from the Rig Veda (Group 1) by Gustav Holst.

On 7th March Dr. Cyril Rootham conducted Verdi's Requiem at the Cambridge University Musical Society's Concert.

At the beginning of April at the Bournemouth Pavilion, several performances of "The Barber of Seville" were given in which Miss Rita Clare appeared as Rosita, and on the 13th a special concert was given at which the artists were those who had taken part in the opera.

On 5th April, at the Barn Theatre, Oxted, a programme of works by Michael Tippett was given; concerto in D for flutes, oboe, horns and strings, Three Songs, piano variations on "Jockey to the Fair," string quartet in F (Mr. R. Morley, Miss H. Stewart, Mr. M. Hardy, Miss M. Gladden), and Psalm for chorus and orchestra. Conductor: Mr. David Evans.

MUSIC AT PUBLIC SCHOOLS

BEDFORD SCHOOL : MR. J. LAURENCE CLARKE.

The annual concert took place on 15th March, when the programme included Mozart's Mass in C and March and Finale from Weber's "Concertstück" for piano-forte (Mr. J. Laurence Clarke) and orchestra.

THE COLLEGE, BISHOP'S STORTFORD : DR. A. F. BARNES.

During the Easter term the College Music Society gave three concerts. On 8th February the College Choir and Orchestra gave their annual concert at the Claremont Mission, Pentonville. On 7th April the customary "end of term" concert took place : the chief items on the programme were Stanford's Choral ballad "The Revenge" and Beethoven's "Coriolan."

ETON COLLEGE : DR. HENRY G. LEY.

Organ recitals were given on 2nd, 16th and 28th February ; on the 23rd an informal concert was given by members of the School, when the items consisted of piano, violin, organ and clarinet solos, songs, movements from Bach Sonata for flute and piano and Mozart Duo for two flutes ; the Queen's Hall Orchestra gave a concert on 8th March in School Hall ; and members of Bradfield College gave a concert at the Music School on 22nd March ; on 30th March the Passion according to St. Mark (Charles Wood) was sung by the College Choir and the E.C.M.S. in College Chapel ; on 2nd April the Eton College Musical Society gave a concert, the principal work being selections from "Acis and Galatea." Among the songs were Stanford's Three Cavalier Songs for solo voice and chorus.

OUNDLE SCHOOL : MR. C. M. SPURLING.

On 19th February a concert was given in The Great Hall by the City of Birmingham Orchestra, conducted by Mr. Adrian Boult.

The whole school sang in Chapel, Chorales from Bach's Cantatas 277, 314 and 328.

TRENT COLLEGE : MR. F. BELLINGER.

At a Chamber concert on 23rd February the following works were given : Sonata No. 2 for violin and piano by Bach, a group of modern English songs and a Beethoven String Quartet, op. 18, No. 6. On 6th March Mr. Bellinger, assisted by members of the music staff, gave a concert to the Nottingham Music Club. The programme consisted of a Sammartini Sonata for violoncello and pianoforte, works for two pianos by Bach, Somervell and Debussy, and the Schumann Pianoforte Trio in D minor. Parties of boys attended a recital by the Virtuoso String Quartet and a concert by the local orchestral society. The end of term concert took place on 29th March, choir and orchestra combined in performances of Holst's setting of "I vow to thee my country," and a concert version of Gounod's "Faust." The orchestra played Vaughan Williams' Folk Song Suite and the miscellaneous items consisted of solo songs, nursery rhymes, songs for trebles and a Handel Sonata for flute and piano.

WESTMINSTER SCHOOL : MR. C. THORNTON LOFTHOUSE.

On 14th March the St. George's Singers gave a concert at which they sang Madrigals, Motets, Ballets and Folksongs. On 3rd March an Informal Concert was held Up School when the programme included piano, oboe, violin and flute solos and the first movement from Mozart's Clarinet Quintet. On 31st March the Madrigal and Orchestral Societies' concert took place ; the programme was entirely given up to works by Vaughan Williams and Holst. Among the items were : Unison Song, "Let us now praise famous men," two songs with chorus from "Hugh the Drover," two Studies in Folksong for Clarinet and piano, and Three Movements from the "Charterhouse" Suite for Strings by Vaughan Williams, and Carnival from Suite de Ballet in E flat for orchestra, Fugal Concerto for flute, oboe

and strings and the Festival Chorus "Turn back, O man," by Holst. The Carnival was repeated in the second half of the programme and Mr. Holst, who was present, conducted it.

MISCELLANEOUS

The daughters of Mrs. Norris (Evelyn Seth-Smith), both present students, competed in the recent London Musical Festival. Pamela won third place in the Gold Medal Competition open to professionals and amateurs of both sexes of any age over 18, and Jean gained the Junior Victory Cup, the 14 years old Open Competition and the Bursary for 14 years old competitors.

At a meeting of Llansantffraid parishioners held on 24th April an illuminated address, subscribed to by the villagers connected with the Church of England and Nonconformist churches in the neighbourhood, was presented to Mrs. John Edwards, of Wrexham, formerly Mrs. Roger Edwards, churchwarden of Llansantffraid Church, to mark the occasion of her recent marriage.

APPOINTMENT

Mr. Thomas Dunhill has been appointed to the Alsop Lectureship at the University of Liverpool, and will give six lectures on the subject of Chamber Music during the season 1930-1931.

CORRESPONDENCE

Madame Fischer-Carrick—or Miss Sarah Fischer, as she is still known on the stage—writes of the great interest that is being shown by Canadians in music, and of the great opportunities that are waiting in Canada for enterprising musicians. "A National Opera House of Canada" is Sarah Fischer's dream. She herself created the part of Mélisande at Algiers. Recently she sang at Government House, on 19th January, by invitation of Lord and Lady Willingdon, at the State Dinner that followed the Opening of Parliament.

BIRTHS

KERR.—On 9th October, 1929, at Faassweg 8, Hamburg 20, to Mrs. A. C. Kerr (Jessica Gordon) a son, David Gordon.

HUTTON.—On 31st January, 1930, at Sheerness, to Hilda, wife of David John Hutton, a daughter.

MARRIAGES

SALMON—HOLLINS.—On 27th December, 1929, at All Saints' Church, Freshwater, Isle of Wight, Mr. Christopher Verney Salmon to Miss Dorothea Hollins.

EDWARDS—EDWARDS.—On 8th January, 1930, Mrs. Roger Edwards (Miss Jennie Davies) to the Rev. John Edwards.

BROWNE—ARNOTT.—On 12th February, 1930, at St. Martin's Church, Brasted, Kent, Wilhelmina Phyllis, only daughter of Mr. and Mrs. Scott Arnott, to John Francis Archibald, elder son of Lord and Lady Kilmaine.

HARMAN—SPENCER.—On 8th March, 1930, at Holy Trinity Church, Prince Consort Road, Kensington Gore, Mr. Harry Lewis Harman to Miss Penelope Spencer, daughter of Dr. and Mrs. L. I. Spencer.

HADOW—TROUTBECK.—On 2nd April, 1930, in St. Faith's Chapel, Westminster Abbey, Sir Henry Hadow, C.B.E. Vice-Chancellor of Sheffield University, to Edith, second daughter of the late Rev. John Troutbeck, D.D., Precentor of Westminster Abbey and Chaplain-in-Ordinary to H.M. Queen Victoria.

DEATH

HUTTON.—On 31st January, 1930, at Sheerness, Hilda Lilian Hutton (*née* Coleman), wife of David John Hutton.

OBITUARY

THE EARL OF BALFOUR

The Earl of Balfour, whose death was a great loss, not only to England but to the world, had been a Vice-President of the Royal College of Music for nearly 39 years, and though the duties of a Vice-President are not of an active kind Lord Balfour had shown himself a good friend to the College, and his being on the Corporation was not only a compliment to him but conferred distinction on the College.

Not deeply educated as a technical musician, he was a devoted lover of music and his great abilities and brain power made him more than a mere amateur, as a learned professor of music found to his cost about fifty years ago on being called upon to give satisfactory replies to some of Lord Balfour's searching questions. Lord Balfour's tastes in music were not of the modern type, and it is probably true to say that, beyond Brahms, he cared for no composer much, if at all. He loved Handel and Bach and all that was good in old music, but Handel was probably first in his regard and he said a few years ago that his delight in hearing the Messiah was as great as when he was a boy, and he revelled in Bach's organ fugues also. About two years ago there were rumours that the College was going to produce a Handel opera, and great was Lord Balfour's delight, but alas, this never came off, and he grieved sorely. He will be always deeply lamented.

VISCOUNT GLADSTONE

Viscount Gladstone had been an active member of the College of Music Council for 31 years and he belonged to that large class of men and women who from sheer sense of duty and with no reward do quiet work of inestimable value that his colleagues know, but the world does not. Like Lord Balfour he loved music and at the time of his death was President of a very old society with the dignified name of "The Noblemen and Gentlemen's Catch Club," and he was also President of the Western Madrigal Society. Lord Gladstone was never so happy as when, surrounded by kindred spirits, he sat up all night singing the works of old friends, part songs, glees, madrigals, by Pearsall, Webbe, Gibbons, Dowland, Horsely, etc. Those of us who knew him well always found him sound in judgment and a most capable and courteous colleague.

R. H. LITTLETON.

A LETTER FROM VIENNA

VIENNA,

23rd April, 1930.

DEAR COLLEGIAN,

I am bidden to write you a letter about Vienna, and please will I not make the letter too serious. An easy task; my only difficulty is that I don't know how to begin; never before have I had to write to a multitude; consequently, I discover myself singularly unequipped with polished introductory phrases, therefore must I plunge at once into the heart of the thing.

It is quite true that Vienna is very beautiful; and so it gives you a lovely surprise when you discover that it is really quite as beautiful

as you expected it to be. And it is quite true that Vienna is gay : you knew it would be gay, perhaps not quite as gay as it was before the War, nevertheless, most certainly gay. But its gaiety proves to be not in the least the intoxicating and scintillating sort of gaiety you were prepared for : it is, rather, a gaiety born of contentment and the resolve to take things casually. In Vienna you simply can't worry about things. It may be because the air is so clear or the town is so quiet—the Viennese who know London ask you "How do you like our village?"—the fact remains that living here makes you tremble on the verge of becoming placid. A good feeling ! And how good for work ! Nothing walks on your nerves.

But if it were possible to worry about something, the something would have to be, I am afraid, the apparent and inevitable downfall of concerts in Vienna. Viennese musicians are of one opinion, that concerts are being killed by cinemas. There are still very many concerts, but scarcely one has a large audience. The concert that does attract a full house is, alas, usually the wrong sort of concert. However, the Viennese who do go to concerts (I mean the right sort of concerts) are tremendously keen, and at least sixty per cent. of them are addicted to score-reading. It is a grand sight to see so many noses buried in scores, but it has one very aggravating drawback : so often all the scores happen to be of the same edition, which means, of course, that all the pages are turned over simultaneously, making a horrid crustle and deadening many a pianissimo.

The finest concerts here are chamber music concerts ; this is not difficult to believe when you realise that Vienna is frequently visited by such quartets as the Rosé, the Busch, and the marvellous Kolisch (who play everything from memory and who always play magnificently). For some odd reason the Léner never comes here ; it is practically unknown ! The Philharmonic Orchestra gives comparatively few concerts because, of course, it is the opera orchestra and it must be at the opera every night. The Viennese say it is better to hear the Philharmonic at the opera than at a concert because, somehow, it is flesh and bone of the opera. Opera in Vienna is—**OPERA**. It is unnecessary to say more except that it would be the great joy of anyone's life to hear a Mozart opera (particularly "Die Entführung aus dem Serail") in Vienna. "Fidelio" is very greatly loved also. It is astonishing to an English person to discover how beautiful "Fidelio" can be ; it has some tremendous moments in it—imagine a second act closing very tensely and then, as soon as the curtain has dropped, the orchestra beginning the Leonore !

There is a profusion of Ring Cycles (I should imagine about six a year, though I may exaggerate) and odd numbers (of the Ring) are also given quite frequently. At present Jeritza and Lehmann and

Schumann are at home: naturally it is very difficult to get tickets for operas in which these highly esteemed ladies are appearing. I must go off at a tangent, for writing of Schumann has reminded me of a boy's voice (solely because of its clarity) and a boy's voice reminds me of the famous boys' choir at the Burgkapella. The Burgkapella choir, accompanied by players from the Philharmonic Orchestra, is to be heard on Sunday mornings. (Forgive me if this sounds a little too like Bædeker.) I don't quite know whether I like them as much as English choir boys. The Viennese boys' voices may be richer and more expressive, but I think it is nicer to listen to English boys.

Viennese choral societies can be good and they can be appallingly bad. They are usually appallingly bad when they try to sing Bach, because they don't care very much about Bach. It is incredible, this neglect of Bach. They feel bound to perform him at Easter, and so they produce two shocking performances of the "St. Matthew" and the "St. John." Consequently when I read, in *The Observer*, an account of the London performance of the "St. Matthew," I have an attack of wild temper. It is so tantalising having to miss all the good things that are occurring in London that I keep praying for the gift of a Moth; it would be good to fly home occasionally for a day or two. As it is I have to resort to Austrian railways (Austrian third class I) when I feel I must get away from Vienna. The one occasion when I simply had to get away from Vienna was when Elizabeth Maconchy's Piano Concerto was being played in Prague; that was on 19th March. Prague is almost next door to Vienna (just as Budapest is next door on the other side). So of course I went to Prague, and arrived in time for the second rehearsal. Betty was quite happy after the first rehearsal, and at the end of the second things were going terribly well—the orchestra was the Prague Philharmonic, the Conductor Jirák, and the Soloist Erwin Schulhoff—but as the concert drew near we developed the usual fear that something would go wrong in the middle and spoil it. (I think I must have been more nervous than Betty; if appetites count for anything.) But the concert performance was even better than the rehearsal. They brought off the first and third movements (the quick ones) amazingly well; and they made the second movement sound almost as beautiful as it is; I think the second movement is one of the loveliest things I've ever heard; but then I've always thought the whole work astonishingly good, and I know it very well because, in the old days at the R.C.M. Betty and I used to play it on two pianos. The audience at Prague liked it tremendously, and all the critics said nice things about it.

And now I must wander back to Vienna . . . I have

returned; and, quite suddenly, Vienna seems utterly barren; there is nothing more to relate.

Yours sincerely,

GRACE WILLIAMS.

P.S.—Vienna has a plague—of beggars and street-singers; and Viennese street-singers are so like English street-singers, that an old suspicion of mine has become stabilised into a conviction; it is that in some subterranean passage of this earth there is a School of street-singing.

P.P.S.—I must have a guardian-angel; because I have been here for three months, and not once have I heard the "Blue Danube."

COLLEGE NOTES AND NEWS

IT is encouraging to note that, as hinted in the last issue of the Magazine, there is a definite movement in the direction of establishing various games clubs in the College. It is some time since there were any activities of this sort, but last term saw the beginnings of at least two forms of sport. We feel sure that a course of organised athletics would play no small part in the training necessary for performers of modern piano concertos and others who indulge in equally strenuous pastimes.

THERE was a good response to an appeal for names of those interested in hockey (ladies). A meeting was held at the end of last term, and it was decided that games should be organised in the Christmas term. The chief difficulty lay over the question of a suitable ground, but it is expected that games will take place in Battersea Park. Miss Phyllis Dence was elected hon. secretary for the coming season.

AN effort was also made to raise a Soccer team to play the Royal Academy of Music last term. This fixture used to be an annual event, and on the result of the match depended the destination of the Farjeon Cup for the year—now reposing at the R.A.M. (We have it on reliable authority that the last match was won by the College!) There had been no match for several years, and it is good to see interest revived in this respect.

A list was posted up on the notice board and about 17 or 18 names collected, but although sufficient for a team there were not enough to make up two sides for a trial game. However, it is hoped that there will be a bigger response next term, and that not only this match but regular games will be played.

Those interested should communicate with W. H. Evans, who would be pleased to have any names before the end of this term.

To extend our athletic horizon even farther we may one day see a lacrosse team from the college playing other teams, for we know of several accomplished players whose technique is beyond reproach.

THE annual lawn tennis tournament will take place again this term, when it is hoped there will be a good entry, especially for the men's singles, which should be better patronised this year.

It is also mooted that there will be another College Dance this term.

THE following notice is from the College branch of the L.I.F.C.U. (London Inter-Faculty Christian Union). The Secretary is pleased to report an increased attendance and appreciation of the monthly meetings held last term. The branch was represented at the Inter-Varsity Fellowship Conference held at High Leigh, Hoddesdon, during the Easter vacation.

In the feverish rush of present-day activities it was refreshing to be among many students representing 'varsities and colleges in various parts of the world, drawn together by a common desire to uphold and spread the simple truths of Christianity.

M. H. HUNTER
BARBARA AMOR-WRIGHT } *Hon. Secretaries.*

To a student practising one day recently on the organ up in Room 83 there appeared a visitor, an Old Collegian of "Thirty Years Ago," who had not been in the building since that time and was therefore finding his visit to old haunts exceedingly interesting. As the late Sydney W. Toms told us in these pages a few numbers back, there was one stop on that upstairs organ which was famous as "The Cow." It still is, though perhaps through the years it has become less "moo"-like in its sound than before.

The passing of thirty years has worked changes, at any rate, in other bits of the College building, as this visitor of ours the other day remarked. His vivid recollection was, he said, of a building bright and clean as a new pin; whence therefore this wear and tear, and the deep hollows in the stone stairs? He noticed this; did he also notice, we wonder, another sort of change, a most startling innovation since his time, or did he, as he walked upstairs, keep strictly to his own side of the building, the men's side, as of old? Surely no one could have foreseen, thirty years ago, how daring we would be in actually allowing this mingling of the two staircases. Probably the sight of a man playing the accompaniments to the latest *Mistress Ford* or of a mixed quartet practising together without first having obtained special permission to do so, would have caused the gravest alarm and consternation.

EVEN in these enlightened days it requires a great courage (or a great excuse) for a man to enter the non-smoking common-room. The thing *has* been known, but the adventurers became a seven-days' curiosity for their pains. We merely state the phenomenon; we can supply no adequate reasons for it. In fact, we are at a loss to give even the smallest explanation, since from all appearances it might be supposed that the very opposite should be expected. In that common-room a letter may often be written in comparative peace and quiet; in that common-room the newspapers may often be found more or less intact and readable; there in the corner is the long-lost bookcase of students' readable books and magazines, containing, too, in its lower cupboard the lately much-neglected chess-board and chess-men that once in the history of College unsociables played such an important part; further, from these windows is there not a commanding view obtainable of the tennis court and its excitements, without, too, the danger of being hit by an erring ball as from the windows lower down? Whence, then, comes this disinclination to make use of such great advantages? Numbers of men do not smoke. That is not the reason. We can only conclude regretfully and with a sigh that it is because in that common-room people have to fetch their own cups of tea from round the corner. It is a sad end.

L.H.

L'APRÈS-MIDI REJOUÉE,

ou

LA RÊVERIE SATYRIQUE DE SIGNOR TIMOTEO DA PANI.

YES, of course, I was deputy for Professor—but who? Had I ever been told? And why was I running confusedly about the building looking for a room, with thirty-five female pupils and a single male holding on at their best pace?

I gasped "So you are candidates . . ."

"Yes, the Orchestra," replied a leading Diana of the Chase by way of enlightenment.

"The Orchestra? Well, then, give me an account of the composition of it," I demanded as we ran neck and neck.

"Composition?" she exclaimed anxiously. "I don't study . . ."

The rest was lost as she fell away.

"Well, there are the violins," ventured a new voice. It was the solitary male: he was running very well, I thought, and deserved some encouragement.

"Well, yes, there are," I agreed.

But he must have misunderstood me as being facetious.

"The family," he exclaimed, somewhat angrily, as he gripped my arm.

"You know all about cookery?" he was saying.

"Cookery?"

"Yes, we can leave the kitchen. So now up two flights."

"But I don't understand," I began.

"Yes you do. There are four main families."

"Four main families?" I echoed.

"Yes, the largest is in the nursery: just up two flights of fiddles."

"The nursery?"

"Why, yes, the conductors."

"Oh, I see."

"No you don't," he snapped. "Mind that bed of violas. We keep them for the hives, you know."

"Bees?" I inquired.

"'Cellos," he said. "Of course they seem a lot, but there are really only two swarms."

"But what are those?"

"Oh, they're only a bevy of blunderbusses. But do be quick, please. The wind's rising and we've got all this wood to get through before. . . ."

"Oh," I shrieked. "I've trodden on a nest of horn . . . horn . . . horn. . . ."

"Come, you mustn't yawn like that," said the bass trombonist. "You'd best play Bridge with us."

"Bridge?" I asked, bewildered and rubbing my eyes.

"There are two more of these concertos to go, so why not? You'll make a fourth with us."

"I'd rather not," I said, stretching myself. "Why don't you ask the third or fourth horn?"

"They're just a couple of crooks," he replied.

"Well, the trumpets then."

"One of them's a bit of a sharper," he said doubtfully, "and we have tried a game with the other, but his only idea is to trump the whole time."

"I believe you are trying to be funny," I said, scornfully.

"Deadly earnest," he replied.

"Oh, well, if you're so deadly you can get on with your 'cut-throat,' as I see you're playing that now."

"No, this is real four-handed Bridge," he protested.

"Then who is dummy?"

He pointed across to the hand opposite the second trombonist. Close to the King of Hearts stood a sort of toy bomb. "What's that?" I asked.

"A mute," he said, at the same time making a rude gesture with his hands suggestive of playing the harp.

I retired once more behind my "high tension" battery of drums, thankful that the good gods give such respite from the sound of those who speak with the tongues of angels and from the "tinkle" of their uncharitableness.

BOOKS AND MUSIC

"Prelude on Two Christmas Carols," by JASPER ROOPER (Cramer, 2/-), has been published in Braille for the benefit of blind organists.



"Recollections of a Violoncellist," by W. E. WHITEHOUSE. London: The Strad Office.

Not only to those who have had or are having the privilege of being his pupils, but also to musicians generally, this little book of *Recollections* will be very welcome. It gives an idea of the important part played by its author in the musical activities of this country during the latter part of last century as well as at the present time. It revives many amusing incidents which occurred years ago, but which must still have the greatest interest for those who read them. It tells of meetings with some of the greatest artists who, to many of us, are merely names—very important names—and altogether it is a book written with such delightful informality and charm that those who are fortunate enough to know its author will have the impression that he is chatting with them.

None know better than his pupils what a great knowledge of the 'cello he possesses and what a vast reverence he has for it, both as a musical instrument and

as a work of art; and throughout these pages will be found emerging a great enthusiasm, amounting almost to a passion for the instrument which has been his life's study and devotion.

IVOR JAMES.

H.M. The King has graciously accepted a specially bound copy of Professor W. E. Whitehouse's "Recollections of a Violoncellist," recently published by the Strad Office.—ED.



"Cobbett's Cyclopedic Survey of Chamber Music," Volume II. I—Z.

Mr. W. W. Cobbett, with the aid of a host of distinguished musicians, has completed the second half of his "Cyclopedic Survey of Chamber Music." The volumes are, of course, intended primarily for purposes of reference, but at the same time they are filled with so many things pleasant and profitable as to make them fascinating companions for the odd half-hour or the wet holiday. In the second volume, as in the first, the bulk of the space is taken up by the biographical notices of composers; and the analyses of their works—especially of those written in modern and unfamiliar idioms—are most valuable. We have here important articles on such composers of Royal College fame as Parry, Stanford, and Vaughan-Williams. It is, perhaps, inevitable in a book of this kind that there should occasionally be disproportion between the importance of the subjects and the space allotted to them, and if Mr. Cobbett has sometimes been over generous to obscure composers, we can readily forgive him. But when we find twelve columns, with illustrations in score, given to a name of such slight importance to-day as that of George Onslow, while a meagre column is bestowed on Dr. Charles Wood, we feel we have cause for complaint. Dr. Wood's own modesty prevented his work from being so well known in his lifetime as it deserved to be, but its fine quality and that sympathetic understanding of the requirements of chamber music, which must have had its influence on his many pupils (a competent critic once described him as the best teacher of composition in Europe), surely should have given him a special claim on these pages, and we feel that an opportunity has been missed.

Apart from the purely biographical articles, the essay on "Interpretation" by André Mangeot, Miss Kendall's study of Alfred Pochon's "Progressive Method of String Quartet Playing," and the account of Chamber Music in Russia, are all of outstanding interest, and we were particularly glad to meet again the letter on "How to Practise a String Quartet" which Mr. Egon Kornstein, of the Hungarian String Quartet, contributed to "Music and Letters" a few years ago. But it is impossible to give anything like a full list of the varied contents of the book. The volumes show evidence throughout of the patience and loving care which Mr. Cobbett has lavished on their production, and in giving them to the world he has rendered not the least of his many services to the cause of Chamber Music.

D.A.P.

In connection with Miss D. A. Peache's most interesting critique of Mr. Cobbett's recent work, it is not amiss, perhaps, to dwell upon the many links that bind Mr. Cobbett and the R.C.M. together. Both Dr. Vaughan Williams and Mr. T. F. Dunhill accepted commissions to write "Phantasies," and Sir Charles Stanford to write a Violin Sonata from him. Sir Hugh, of course, is adjudicator for the Cobbett Gold Medal (for services to Chamber Music), given by the Worshipful Company of Musicians, and among the recipients have been T. F. Dunhill, Frank Bridge, and (for 1930) Dr. Vaughan Williams; E. Goossens also composed a Phantasy Quartet.

With reference to the Second Volume of the Cyclopedic Survey, the intimate connection of its subject with the R.C.M. is very marked. This connection began

in 1905-1907, when the prizes in the first Phantasy Competitions were won by a "row of Stanford pupils," including W. Y. Hurlstone, Frank Bridge, James Friskin, John Ireland, and Haydn Wood. In later compositions Herbert Howells and Armstrong Gibbs were prize-winners, and among those students whose success in the annual Phantasy Competitions of the College entitles them to prizes figures the name of Imogen C. Holst.—ED.

THE TERM'S AWARDS

EASTER TERM, 1930

The Director has approved the following Awards :

Charlotte Holmes Exhibition—

Divided as follows—

Collins, Kathleen M.	Pianoforte
Stebbing, Margaret ...	Violin
Morison, Leocadia ...	Viola
Brough, Violet P. ...	Viola

Council Exhibitions—

Davies Robert ...	Singing
Westbury, Marjorie...	Singing
Millar, Phyllis M. ...	Pianoforte
Siddall, Barbara ...	Pianoforte
Goadby, Dorothy K.	Viola
Bowen, Joyce ...	Violoncello
Du Plat-Taylor, Virginia	Organ
Evans, William ...	Violoncello
Hordern, Joan ...	Singing
Rothwell, Evelyn ...	Hautboy
Perrins, Cynthia ...	Singing
Holgate, Iris ...	Violin
Hopwood, Edith C.	Pianoforte
Gordon, Christine ...	Violin
Morison, Elizabeth ...	Clarinet

Raymond Fennell Prizes for Teachers' Training Course—

Dalley, Cecil D.
Leyshon, Eluned
Dinn, Winifreda L.
Cattell, Joan
French, Frances J.
Hartnell, Fredericka V. E.
Moore, Maureen D. H.
Rayson, Margaret
Wright, Constance A.
Priestman, Mary T.
Russell, Phyllis M.
Shillito, Dorothy J.
Wood, Violet R.
Bethwaite, Sarah
Clapham, Elizabeth R.
Hutchinson, Gertrude
Hartley, Lillette M.
Palmer, Violet F.
Rees, Margaret J.
Richardson, Nora A.
Watkins, Catherine E.

Hopkinson Medals—

Kohler, Irene (Gold)	} <i>Æquales</i>
Aspinall, Dorothea (Silver)	
Reed, Nancy (Silver)	

Cobbett Composition Prizes—

For the Phantasy Quartet—
Perkin, Helen C.
For the Phantasy Quintet—
Maconchy, Elizabeth V.

LIST OF DATES

CHRISTMAS TERM, 1930

ENTRANCE EXAMINATION	...	...	Wednesday, 17th September
TERM BEGINS	...	...	Monday, 22nd September
HALF TERM BEGINS	...	...	Monday, 3rd November
TERM ENDS	...	...	Saturday, 13th December

A.R.C.M. EXAMINATION

APRIL, 1930

PIANOFORTE (TEACHING)—

- Bone, Molly Bessie Foster
b Bray, Doreen Ella
 Campbell, Helen Emma
b Constanduros, Ione
 Cutcliffe, Joan
 Eccles, Evelyn
 Eele, Marjorie Elizabeth Mary
a Hartley, Betty Marion
 Hartley, Lillias Margaret
 Hilton, Helena
 Image, Ethel Vera
 Irving-Day, Constance Patricia
 Kelly, Columb John
 Luce, Nancy
 McAuslan, Margaret Ure
 Maclean, Frances S.
 Rendel, Rosamond Mary Diana
 Robson, Kathleen Isobel
 Ruddle, Frances
 Seale, Edris Louise
 Tabberer, Linda Constance
 Williams, Jane Margaret
a Wood, Violet Rosie
b Wright, Christine Amor

PIANOFORTE (SOLO PERFORMANCE)—

- Bethwaite, Sarah
 Campbell, Mavis Alexandra
 Davis, Margaret Joyce
 Gilbert, Joan Margaret
a Holmes, Ellaline Mary
 Irving, Helen Mary Tutin
b Kohler, Irene
 Lovering, Mabel
 Morrisby, Margaret Ruth
 Rowe, Phyllis Mary
b Russell, Phyllis May
 Siddall, Barbara Jessie
 Smith, Cyril James
 Stevenson, Wilna Adelaide
a Yuill, Violetta

SINGING (SOLO PERFORMANCE)—

- Douthwaite, Blanche Ethel
 Formby, Anne
 Greenway, Rose Grace
 Loverock, Joan Avis
 McGlashan, Joyce Bardsley
 Parker, Marjorie
 Rickard, Hilda Mary
 Smith, Marjorie Mabel

SINGING (TEACHING)—

- Peters, Victor Clement
 Williams, Eva

VIOLIN (TEACHING)—

- Fenner, Mary Evelyn
 Gordon, Christine
a Ridsdale, Marjorie Gertrude
 Smith, Margaret Elizabeth

VIOLIN (SOLO PERFORMANCE)—

- Palmer, Violet Frances
 Woodland, Edith Dorothea

VIOLA (TEACHING)—

- Morison, Leocadia Annie Dalcour
 Woodward, Marjorie Lillian

VIOLONCELLO (TEACHING)—

- Hughes, Joan Avril Edgar

VIOLONCELLO (SOLO PERFORMANCE)—

- Hardy, Maurice Holden
b Jones, Susan

ORGAN (SOLO PERFORMANCE)

- b* King, Horace Wilfred

THE TEACHING OF MUSICAL APPRECIATION, AURAL TRAINING AND SIGHT READING—

- Cattell, Joan
 Pelloc, Mary Elizabeth Perrin

HAUTOBOY—

- Spencer, Sylvia

a Competent knowledge of Harmony

b „ „ „ Harmony and Counterpoint

